NO DATA

#3 SEPTEMBER 1998 £1

Hiya!!

Hello! Welcome to another issue of No Data. It's out a little bit later than usual due to festivals, hols etc. etc.

But, it's the best we've done yet - with more pages, features and contributions, so a big thank you to everyone who has helped with #3.

The Jonny G Page will probably be back for one more issue, and we will then be moving on to a Thom page, so we need absolutely anything you can send for either page, please get writing now!!!

The deadline for birthday booklets is drawing closer so we still need all of you to contribute - anything you want to say to Thom or Jonny, drawings etc. please get them in soon! We will send them everything you send us, and will make sure that they know it was from you!!

We've got a great competition for you this issue, and have started a Radiohead Groupie Page, which should cause a few laughs! Do you have any true stories, or fantasies that you'd like to share?? They can be as X-rated as you like!! If so, get scribbling NOW!!

Keep smilin'

Angel

Well He - ll - ooo there pe-ople! Wikowmen to No Data #3.

We may, strictly speaking, be a Radiohead fanzine but it would have been much harder for them to break through without the support of fanzines and an 'underground following', therefore we are always eager to hear from new bands and will do our best to give you space too!

Every issue we will be reviewing new artists and, if you send a demo of ANY type plus some biographic details we will do our very best to feature you and review your material.

As well as Radiohead we will also be dedicating space to a full review of the Reading festival (#4) and comprehensive Placebo write up on all 4 gigs that Angel and I have attended between us, including our favourite quotes (#5). Plus look out for exclusives on the resurgence and rise of Manifest.

I love you. Don't let the bastards grind you down.

Markus/Aigean

P.S. Contributions of any kind will be graciously accepted.

'Head Happenings

☺ There has been talk for the past few months that the 'Head were making a documentary while they were on the road. It has been filmed and put together by Grant Gee, who directed the No Surprises vid. It's title is 'Meeting People Is Easy' and will be aired on TV later in the year, more than likely on BBC, but don't quote me on that! Before then tho' there will be a "low key" premiere - more news on that as it comes in.

☺ A sample from High and Dry has recently been used by Credit To The Nation on their new single Tacky Love Song. It will be released on August 24, and Radiohead are said to have given it their full support. Thom is quoted to have said that he likes what Credit To The Nation are producing at the moment. The song is said to be 'complimenting' Radiohead.

☺ Psyence Fiction, the Unkle album for which Thom Yorke recorded a contribution, has been set for release on 24 August on Mo'Wax. The album has been put together by DJ Shadow and James Lavelle, Mo'Wax boss. Thom recorded his contribution, Rabbit In Your Headlights, in San Francisco long before the release of OK Computer.

Ivor Novello Awards - a 'Head Happenings Special

On May 28 Radiohead were, at last, recognised for being the musical geniuses that they really are. They scooped two gongs at the Ivor Novello Awards, held at London's Grosvenor Hotel.
To my knowledge, only Colin and Ed attended the ceremony, with Ed sporting a new 'I haven't shaved for a week' look. Very sexy!
But to the task in hand - the Awards. Karma Police got Best Contemporary

Song, while Paranoid Android won Best Song Musically and Lyrically. They were presented to Ed and Colin by Will Hutton, who Thom has repeatedly said inspired the lyrics on OK Computer, with his book 'The State We're In'.

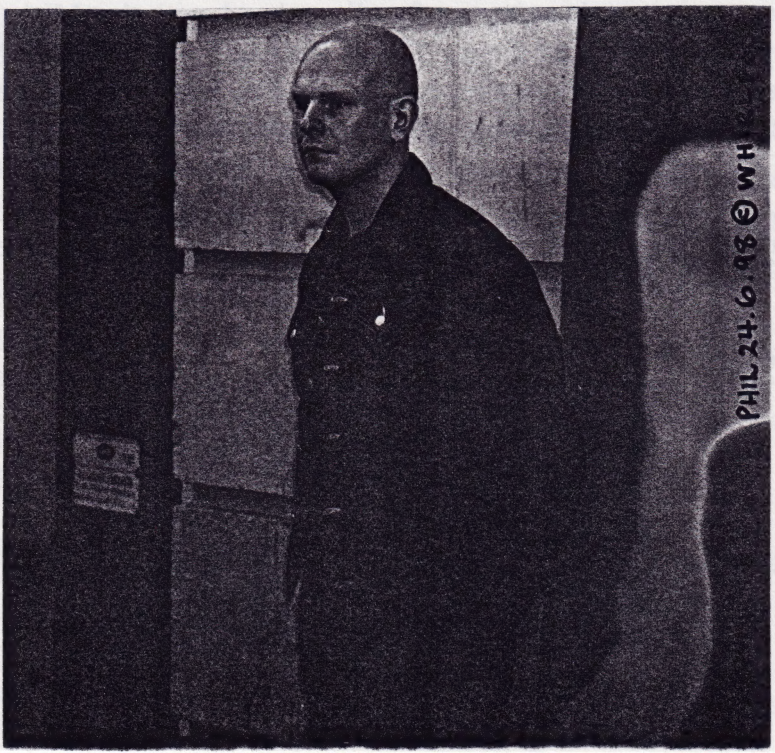
It seems that both Colin and Ed got rather star struck that evening, as Ed told NME - "...And I mean Morrissey, he was sat on the next table to us!"

Other winners included Richard Ashcroft for Songwriter Of The Year (should have been Thom in my opinion) Texas, Elton John, and Morrissey for Outstanding Contribution To British Music.

The Samaritans - a 'Head Happenings Special

Last issue we told of the news that Phil Selway had been helping with the current Samaritans campaign. He has been a voluinteer with them for 11 years, and was shocked to hear that two young people committ suicide every day in the UK. That's at least 700 each year.

He appeared at the press launch at the Atlantic Bar, London and was then spotted in the London Today headlines (see pix). He was asked if he felt slightly hipocritical, considering the fact that many people find Radiohead's music somewhat depressing (us not included!). A cool calm response came from the Mad Dog, who was once again living up to his ironic nick name!



Tibetan Freedom Concert

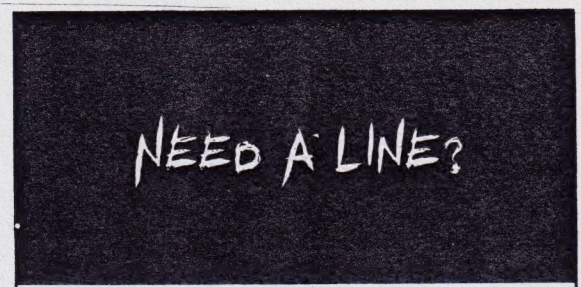
Red Hot Chilli Peppers, Sonic Youth, Pulp, Beastie Boys.....they were all there, playing away at The Tibetan Freedom Concert, but there's really only two bands who stand out from this crowd, who played for Tibet's Freedom with so much passion, belief and understanding that we now all believe that the terrible suffering in this world might finally come to an end in at least one country. They are the ones that can really make the difference.

Radiohead and REM. The genius of both "comes together in a crisis" and puts on a 'jolly good show'. And it doesn't go ahead without a few hiccups, but what ever does?

Saturday. Thunder and lightening looms over Washington DC, striking a handful of people. The 'Head's set is postponed 'till Sunday, so they play a secret gig that night instead with Michael Stipe. The obvious thing to do really.

Sunday arrives. Radiohead take to the stage and play the set that everyone's been hanging out for all weekend, with that Michael Stipe popping up here and there. "This is Michael", Thom muses. Michael sings a wonderfully swollen Lucky, and then later on of course, Thom returns the favour by singing backing vocals to E-Bow The Letter on REM's set.

Michael then takes Thom off stage, arms round each other, both looking satisfied that they have perhaps today made a difference, just like true
friends.



Jonny Greenwood Appreciation Page

THE page for everyone who admires the genius of Jon

Top 5 Jonny G

1. guitar God
2. wears great clothes in nice colours despite his colour-blindness
3. cheekbones
4. pouty lips
5. modesty

George Barnett

If Jon was female.....!

Why Jonny is a top guitarist

Jonny's contribution to Radiohead's now mass appeal is only now really being recognised in its deserved fullness. Whilst the likes of John Squire, Jonny Marr and Bernard Butler were crowned as axe grinders of their generation by the popular music press when their respective bands became huge, Jonny has kept away from the limelight. Either this is due to his shyness and his unwillingness to increase his public profile, or simply the way Thom is able to catch everyone's attention. However after three classic albums, Jonny's name is now being talked of in the same vein as the great guitarists we know and love, and it's about time!!

Jonny's natural ability goes above all else. His capability to produce killer solos and rifts is only matched by a privileged few. his solos are not simply slapped in a song to allow him t show the world his great skill. His contribution flows with the entire show, easing in at the killer moment. A perfect example of this is Just, which merely personifies his skill of perfecting this art. At the same time he is able produce a solo which takes over a song and becomes its most enduring image. The epicness of Paranoid Android is evidence to the following. This solo was even included in the 100 great solos in Q magazine.

The sound produced by his hallow guitar is another defining element. The sound is one of epicness, yet never self indulgent. The likes of Airbag, Creep and Planet Telex clearly support this. There are elements of The Smiths, The Pixies, Roses etc. Yet these have

been brought together to create his own distinctive sound. At the same time, he is also the band's organist and xylophonist.

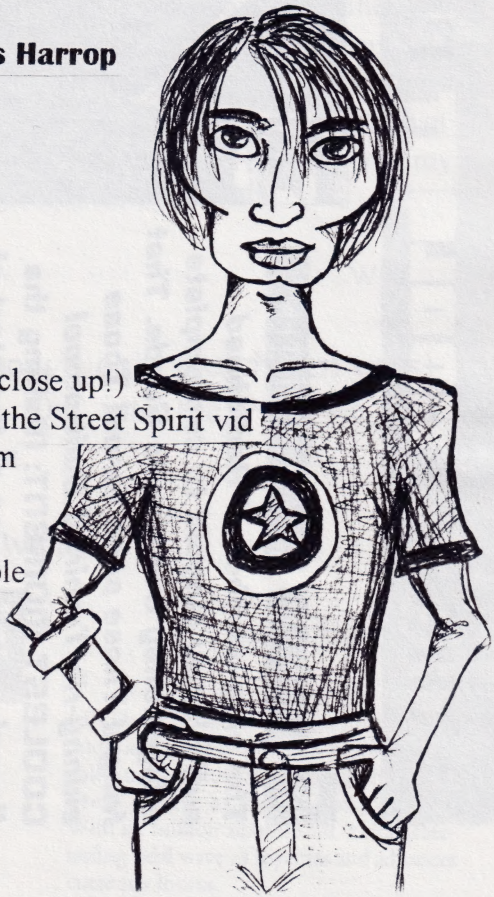
His stage presence is another redeeming feature. The way he hides behind his fringe in a world of his own, firing out rifts in every direction. Then all of a sudden he is dancing about the stage, mesmerising us all with an earth shattering solo. At the same time, in interviews he never gets on his high-horse and preaches to the world why he is the greatest. Arrogance seemingly is not in his vocabulary. This is the real reason why Jonny Greenwood is so good, yet not recognised in the manor he should be. His understatedness, coupled with his mind blowing ability, creates the perfect combination. He is still learning, improving and progressing. He even asked fans to help in hunting for the killer rift and if you know it I think you can still e-mail the Radiohead page with it. This demonstrates his attitude for moving on and constantly searching for something new, and different. Yet we all know this and can fully appreciate and praise this genius.

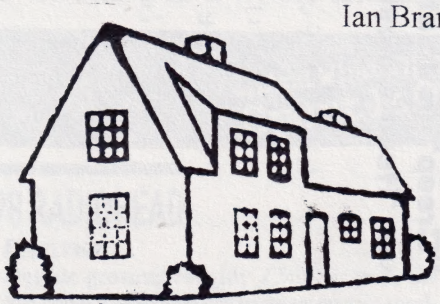
Chris Harrop

Top 10 Jonny Moments

1. Glasto 97
2. Paranoid Android
3. The end of Fake Plastic Trees
4. Street Spirit
5. The guitar grunt in Creep
6. Later with Jools Holland 1997 (The close up!)
7. Jonny jumping out of the caravan in the Street Spirit vid
8. Radiohead at Tunbridge Wells Forum
9. Electioneering
10. Just

Ian Bramble





SUCH A PRETTY HOUSE

THE 50 COOLEST PEOPLE IN ROCK

5 JONNY GREENWOOD

The only member of Radiohead sufficiently languid to contemplate a big-money transfer to Suede. That fringe! Those posh tones! Those skinny-rib T-shirts! Swit-swoo!

COOLEST MOMENT: Making the *"gronk gronk"* noise at the start of "Creep" in an attempt to f** up ver 'Head's most famous moment.**

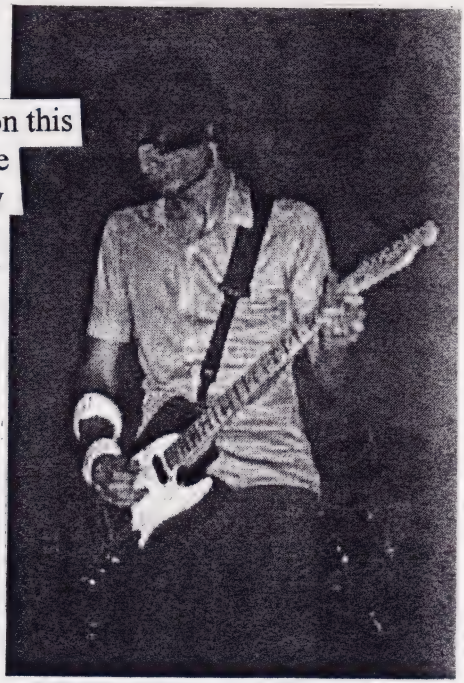
beautiful angel
pulled
apart at
birth

"You know when you say goodbye to everyone in the room, and then you leave only to realise there's something you forgot to bring - so you have to go back? That's how I feel all the time."

Top 3 Jonny Moments

1. Reading 1994
2. OK Computer - the guitar work is great on this
3. No Surprises - great xylophone work here

Steve O' Leary



"There's something very comforting about going to sleep listening to Stephen Fry's voice as you fall asleep in your bunk far away from home."

"What? You've never seen 'Foghorn Leghorn'? Well, principally, it concerns a large hen....."

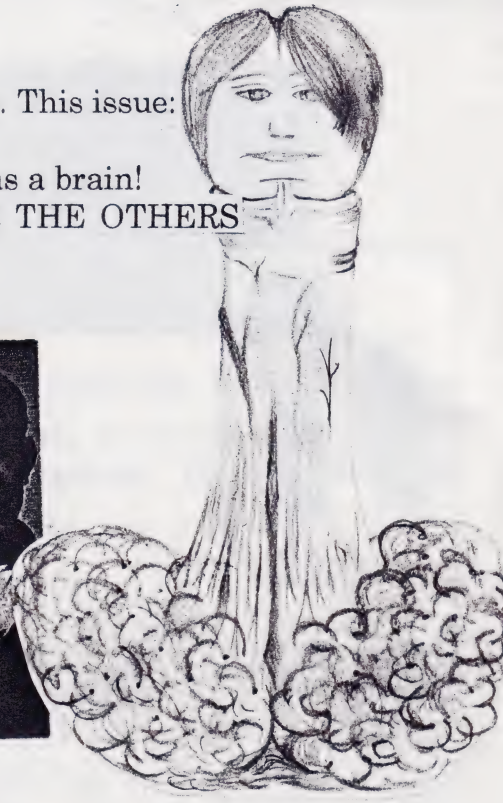
Jonny G is the perfect pop star. As talented as Hendrix. As much from outer space as any man that fell to earth. Would not look out of place on any catwalk. Nice as pie. Cool as fuck. Funny as hell and too clever/modest to be affected by all this praise - and the same could be said of all of Radiohead.

The open minded Minx, London

Full Spread
The No Data Groupie Page

O.K...O.K. Hold your horses, up until now we have been far too sincere about our dear Radiohead.
We want rumours, gossip and fantasies sprawled all across the cheap, shameless whore of a page.
And, remember we accept absolutely NO liability for it's contents.
Outrageous outbursts to "Whoring The 'Head" at the usual address.

Radiohead, shoulders knees and toes. This issue: Jonny Greenwood is a penis!!
He's 'well - ard'. Next month: Thom as a brain!
SEND YOUR SUGGESTIONS FOR THE OTHERS TO THE USUAL ADDRESS.



P.S. This is No Data's shameless relative and we aknowledge NO connection to the rest of the 'zine which has confined 'Full Spread' to the slagheap.

Who lives in a song like this??

Meeting people isn't easy. I needed to meet him. He made me stagger (my love for him) was he an angel? I felt like the devil. He would float..in my mind. Beautiful. When I slept. Always there. Always.
(WHY AM I HERE)

He was beyond me. Special. So very special. His eyes. Burned into me. I nearly drowned. I looked down. Did I need him? I wanted him to need me. Needed him to want me. Would he have noticed if I wasn't there?
(WHY DIDN'T HE SMILE WHEN I WAS...)
(**WHY AM I IN HERE**)

I wanted to be there for him. (Wrap your fingers around my bad soul) Whatever he wanted (I would want). Whatever he needed (I would need). Whatever made him happy (made me happy). Why didn't he want me? He showed me how small I am.
(WHAT THE HELL AM I DOING HERE?)

Why did he run. Why run. Why? He'll not go far. He's still here. Still special. Still...He worries. Too much. It could kill. Be careful. I'm not. "Andy Yorke. What the hell am I doing here?! I don't belong here. (I don't)"

Julie

CAN YOU WORK OUT WHICH RADIOHEAD SONG THIS IS ABOUT?????!! "THE RADIOHEAD SONG STORY" IS A NEW FEATURE TO NO DATA. WE WILL HAVE ONE EVERY ISSUE. TO BLOW YOUR MIND.
THANX JULIE!!

Col's Poetry

COIN

You always tried to take from me something I never had.
Whether through the twin instruments,
of pleasure and pain,
or your twisted rapture in seeing my distress,
you always tried,
and always failed,
and where are you now?
We both know that the Tempest owns you,
and your soul has been forged into another coin.
Currency for a faceless underworld,
populated by contemporary freaks much like yourself.
And now? The present?
Now I hold you tight inside my jagged fist.
You've finally found what you've always wanted.
Damnation has brought you joy.

reach out for Col (page 22), over.....

Radiohead - Improving With Age

Consider, those of you able to look at old photos of Radiohead without collapsing in laughter, the state they were in back then.

Phil was starting to lose hair and, understandably, feeling self conscious, would often cover up his beautiful locks with a 'tasteful' hat of some sort. Colin wasn't much better though - in those days he was sporting a terrible ponytail.

Jonny was probably the one least having a fashion crisis. Sure, his hair and the life of it's own it took on would make him look like an extra out of a 'Wash 'n' Go' advert, but he was still as honey-ish then as he is now.

Ed, however, looked every part of the boy band member, with his wide open shirts at most of the gigs they played, which would show off his (quite handsome) chest. Although, he does still have the odd facial hair experiment.

Finally, let us consider Thom, the member of the band renowned for the most radical hair changes. Back in 1993 he'd be wearing (according to Jonny) "awful women's shirts", and would, for some time, have long peroxide blond hair, which had one point of insanity that prompted him to do a jeans commercial, and had hair extensions attached.
Don't get me wrong though - I'm not saying how shit looking they were in their early years. For a start, I'm not that materialistic. And lets not forget that good looks does not equal good music.

But the band themselves have already said that they were very naive at the time, and probably deserved some of the slander they got from the press because they were clueless.

My point is that like Michael Stipe before them, they are looking and sounding better as they get older. The stuff they have done in the past is so life - affirmingly good, and the stuff they are doing now and continue to produce (hopefully) will be as good and better.

GEORGE BARNETT

Radiohead at Wembley Arena - Winter 1997

WHEN I HEARD THAT RADIOHEAD WERE GOING TO PLAY WEMBLEY, I WAS EXCITED AND ANNOYED. YOU KNOW THE STORY "ARENA GIGS AREN'T AS GOOD AS TINY GIGS" AND UP TO NOW I'D GONE ALONG WITH THAT. THE THING ABOUT MASSIVE GIGS IS THE HUGE SENSE OF UNFAMILIARITY WITH EVERYONE ELSE THERE. REGARDLESS, I BOUGHT MY TICKETS WHICH WERE FOR SITTING. THEY'D SOLD OF STANDING, WHICH UPSET ME BUT AFTER AN HOUR ON THE PHONE TRYING DESPERATELY TO JUST GET THROUGH I TOOK THEM.

THE GREAT THING ABOUT SITTING WAS NOT BEING FACED WITH A FIVE HOUR QUEUE OUTSIDE, HOPING TO GET TO THE FRONT. WE WALKED IN JUST BEFORE TEENAGE FANCLUB WERE TO START THEIR SET. I'VE NEVER BEEN THEIR BIGGEST FAN SO STANDING THROUGH THEIR SET WOULD HAVE BEEN A NIGHTMARE, BUT THEY SEEMED TO BE ENJOYING THEMSELVES AND CREATED QUITE A HAPPY ATMOSPHERE. AFTER THEM WAS DJ SHADOW. I'D BEEN DYING TO SEE HIM FOR AGES AND HE DIDN'T DISAPPOINT. BRILLIANT LIGHTING WITH LITTLE TRIANGLES FLOATING OVER THE CROWD MIXED WITH MATERIAL OFF THE 'PRE EMPTIVE STRIKE' ALBUM AND OF COURSE THE GREAT 'HIGH NOON' SINGLE. THE ONLY PROBLEM WAS WE COULDN'T GET UP AND DANCE!

FINALLY, **RADIOHEAD** TOOK TO THE STAGE. AFTER BEING JUST FEET AWAY AT BRIXTON THEY SEEMED SO FAR AWAY! THEY STARTED WITH **AIRBAG** AND **KARMA POLICE** WHICH SORT OF FORCED US TO GET UP AND JUMP AROUND A BIT. WE THEN REALISED THAT WE WERE THE ONLY ONES IN THE SITTING AREA WHO WERE STANDING UP. DOH! TOTAL EMBARRASSMENT - BUT IT WAS SO ANNOYING BECAUSE THIS REALLY WAS THE MOST CIVILISED GIG WE'D EVER BEEN TO. THE BAND RAN THROUGH MOST OF **OK COMPUTER** AND **THE BENDS** WITH SONGS LIKE **JUST** AND **BONES** WHICH TOTALLY ROCKED US. THERE WAS MANY GUITAR CHANGES DURING THE SET AND THIS INCLUDED CHANGES IN THE MIDDLE OF SONGS!

UNABLE TO MOSH OR MOVE AROUND MUCH IT WAS SONGS LIKE **EXIT MUSIC** AND **BULLET PROOF** WHICH CAPTURED OUR EMOTIONS. THOM'S HAUNTING VOCALS ECHOED THROUGH THE BUILDING AND APART FROM THE REST OF THE BAND THERE WAS TOTAL SILENCE. EVERYONE LISTENED TO EVERY WORD BEING SUNG. EVERY BASS NOTE COULD BE FELT AND EVERY GUITAR CHORD SENT WAVES OF SHIVERS DOWN OUR SPINES.

RADIOHEAD HAD DONE IT. THEY'D ACHIEVED WHAT I WAS SO SCARED THEY WOULDN'T. THEY'D GRABBED THE EMOTIONS OF THE THOUSANDS OF PEOPLE IN THAT BUILDING THAT NIGHT AND SHOWN THAT SOMETIMES SIZE DOES MATTER!

#2 CROSSWORD ANSWERS

DOWN

1. Waste, 2. Bones, 3. I U, 4. The Bends, 5. Thom, 6. Even, 8. h c r, 11. Mad Dog, 13. A Love Story, 15. Ripcord, 16. Elect, 19. On A Roll, 25. ou never, 26. rules, 27. stars, 29. idol, 32. e f a.

ACROSS

1. Website, 5. The, 7. I h, 8. h h, 9. single, 10. come, 12. Barman, 14. else, 17. El, 18. Nobody, 20. Cree, 21. D V, 22. no, 23. Case, 24. ago, 26, rest, 28. Sir, 30. u e t, 31. Let Down, 33. at, 34. Fool, 35. a r l l, 36. say, 37. we.

Radiohead Alphabet

A - angst. airbag. (nice) artwork(on ok computer). alone on an aeroplane. ability. adore. angel. awesome. acoustic. always.

B - bones. bigger. bishops robes. better. breathless. brighter. bullet proof. blow out. baby's got the bends. been to see them a few times..."before all hell breaks loose..."

C - cool. charismatic. creep. coke babies. crawling on all fours. canny. (carrothead..) complex. colin. cracked polystyrene man. (nice) clobber. chocolate factory. climbing up the walls. "cream crackered and having a rest"

D - dazzle. dauntless. deaf (without the earplugs..) doh! dear. don't leave me high. drugstore. don't lose your nerve. "drying up in conversation, you will be the one who cannot talk"

JULIE

more next time kids, over.....

Bossy boots writes.....

As we all know, trying to get hold of back catalogue and rare CD's, tapes and vinyl is hard enough, but when they are by Radiohead it becomes that little bit harder and pricier.

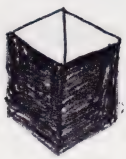
One way to get hold of these CD's that you just can't do without is to go to a record fair. These are again, quite expensive, but most of the records you pick up there are in excellent collectable condition, so do need to be kept this way once you get them home. But, if you're prepared for all of this, record fairs are a god-send.

If like me, you can't be bothered to travel for miles and rummage through box upon box of old 60's classics, finding a reasonable record shop that takes wants lists can be the answer, but how do you know that they're reliable? Well, the back of NME is about as far as you'll get. As every week it displays a list of rarities from at least ten shops which all offer a mail order service and usually take credit card orders by phone or fax too. Shops such as Opal always seem fairly reasonable, but it's really up to you.

Finding a good, loyal record shop is probably the way to go, and if you can send them your wants lists, then even better. One shop which does this is Criminal Records, and they also run regular record fairs, so you get the best of both worlds there.

They offer a 'reminder' service free of charge and will send you a card for about 2 of their fairs.

If you can't get to the shops or the fairs, just drop them a line along with your wants list, and they'll sort you out!!



no way out.

. small gap in wall.

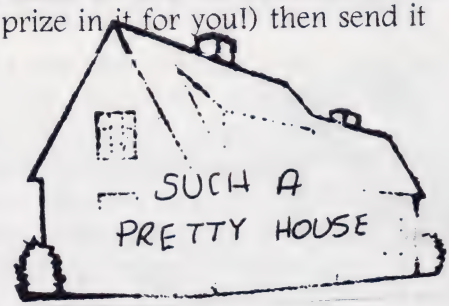
immense abyss - escape now

Pen Pal Plees/Ads

help needed....help needed....help needed....help needed....help needed....help needed....help needed....help n

In November last year, 5 lads from Tonbridge, Kent decided to start their own band.
Now, 9 months on, they have a wealth of 26 songs, huge potential, but no name. Can you help them out???
They are a truly excellent band, and desperately need you to help!
If you can think up the killer name for the fab fivesome (and there might even be a 'Head prize in it for you!) then send it to:

Ian Bramble
15 Golding Gdns
East Peckham
Tonbridge
Kent
TN125 5PB



No Data will be keeping in touch with them and reviewing their progress soon!!

☺ If you are a fanzine editor and interested in Col's poetry appearing in future issues of your 'zine, reach out for Col at **44 Windermere Rd, Newbold, Chesterfield, Derbyshire, S41 8DU.** He would be delighted to send you a selection of his poems.

WANTED - Person or persons to accompany me on the whole or part of the next Radiohead and Unbelievable Truth UK tours. A car, lots of money, navigation skills and an ability to listen to Jeff Buckley continuously an advantage.....but not essential! Write: **Julie, 20 Crouch Cross Lane, Boxgrove, Chichester, West Sussex, PO18 0EH.**

AIRBAG

As in #2, we've received more of your 'Head stories, so here's a couple more. If you have one which you'd like to get in print, then send it NOW!!

The sun is shining in a sky the colour of my jeans as I walk through the white Truro Street with my family. We turn into one of the cobbled side streets and wince at the glass reflections of the light behind us. My brother chats loudly to my parents in front while I trail slowly behind, dragging my handbag behind me as I flex my back to release my damp silk shirt under my jacket.

Passing a tiny shop covered in tie dye material my mother is pulled in and we walk to the corner to wait for her. I lean distractedly against an estate agents window and let my mind reflect on a story I just read inside the Airbag EP case. Then, the burning pigeon flies past the white non-existent statue impersonator and crashes into the gutter, hissing in a pool of water in front of the faded grey Cathedral ominously close. My brother is looking at me. I ask him why, half hoping half not hoping he knows. He looks into my eyes and says "You know, you've got a bit of a moustache."

Wos

Everyone is small enough to fly (though only the chosen ones) through an industrial vacuum hose. Out into the void we fly, through reason and beyond judgement.

There we stand as a whole and there we fall.

Jimm Harrod

=98 RADIOHEAD

£1.5m each

Despite grossing roughly £5m last year, the five equal Radiohead Ltd partners remain modestly motorised and housed. While "introvert ed" Thom Yorke is a bugger for the boutiques and owns a house in Cornwall, their collective enthusiasm is for laptops – for sleeve design, band Web site access etc. With six million albums sold, a character-testing tidal wave of royalties and advances currently looms.

Lucas

Lucas are a fresh, individual three piece who are amazingly, currently unsigned. They are made up of Aly Buckley, Leroy Buckley and Jason Panudy. Their debut EP 'Fasten Your Seatbelts' is excitingly professional and energetic with a touch of sarcasm, and was released on their own record label, Red House Records, which they formed last year.

They have already played many well-reviewed gigs, and have been on the 'Our Friends In The North' tour in June, along with 'Star' and 'Lorimer'.

With a wealth of good reviews and great songs, Lucas are out on the road again this month and are well worth a look. Quick, get to a venue near you now, before they get snapped up and you have to pay £30 to see them at Wembley!!

No Data asked them a few questions about life, gigs and brotherly love:-

1. It says in the press pack that you played a gig in Camden in March. Was that your first London ig? If so, how did it feel being on stage for the first time in such a big, judgmental city?

: We've been down to London a couple of times before [to play the Mean Fiddler in Harlesden], and e've actually just been back down there recently - We played a gig in Islington with a couple of ther bands from our area. We enjoy London gigs. It's challenging to play there, with so many other ands doing the London circuit - It gives us more to go for. We've not found London to be too egative or over critical an environment. If you want to talk about judgmental places, try playing a hitty pub gig in any average town in Britain, where the punters aren't remotely interested in riginal music and expect you to play covers all night [which we don't].

Q2. It seems that you are constantly linked to Nirvana, Ash and The Police. Are you influenced by them, or is it purely accidental?

J: I think we're influenced, one way or another, by everything we listen to and our combined tas are vast and varied! We really like Nirvana and The Police, amongst many others, but to be hon we've been compared to more different bands than I can remember, not just those three. M people like to compare us to other bands, especially as we're still unsigned, because it helps th to describe and define us. We expect that, so we don't really mind, and as long as we're be compared to great bands like Nirvana and The Police, why should we!

Q3. If they aren't your influences, then who are?

J: As I said, we're into a huge range of stuff, all of which I'm sure has a subconscious influence, when it comes to writing our own material, we don't consciously use any specific reference - aren't trying to be the new version of another band. We do have a sound and style of our own, wh is always developing and changing. We could point out influences in some of our songs from ro dance and even country music, but at the end of the day, what we listen to and what we write two different things.

Q4. From your names, we take it that Aly and Leroy are related. Are you doing a Radiohead, finding that having brothers in a band helps you to communicate and make decisions?

L: In our case I don't think that the fact that we're brothers has a particular effect on us as a ba We get on well and always have done, so we're more liable to stick together than fall out o nothing - In that sense it does help, but as far as communicating and decision making is concern that's always been an equal thing between all of us.

Q5. So this doesn't mean that Jason was brought in to keep the peace between you two then?!

J: No, definitely not. I'm glad to say that Aly and Leroy are not like certain musical brothers we know about, who constantly fight and argue. I don't see any point in people being in a band if t can't get along with each other on a day to day basis.

We love Lucas- l to r: Aly Buckley, Leroy Buckley, Jason Panudy

Q6. Do you think that breaking the States will be one of the most important times in your musica careers?

A: Yes! And we can't wait to get started. We've always felt that we can become very successful i America. I think the sound of the band and the energy and groove in our live shows will go dow great over there. It's a crucial market to break if you want long-term success on a grand scale Which we do!

We're still working on plans to get over there for some gigs, hopefully later this year, so if anybod out there would like to donate some Trans-Atlanic flights, give us call!

Q7. As 'No Data' is a Radiohead fanzine, we have to ask, do Radiohead influence you at all?

J: Yes, we are big Radiohead fans and we have been compared to them on occasion. Lik Radiohead, we use lots of dynamics in our songs. Up's and down's, from quiet laid-back vocals t raucous screaming guitars. I don't think anyone who is into guitar based [rock] music can fail t admire them. We'll look forward to touring with them sometime!

Q8. How long have you been together?

L: We've been together for two years now, but we've known each other since we were at school.

Q9. Any plans for an album at all?

A: Yes, as soon as we get signed! In the meantime though, we're still promoting the 'Fasten You Seatbelts' EP and we've got some songs recorded which haven't been released yet, so we migh save them, record some more and put our own album together at some point in the future. Like a such ideas though, it's an expensive job, so we'll have to save some pennies first. One thing's f sure though: When we do release our first album, it'll be a stunner!

Lucas' five track EP 'Fasten Your Seatbelts' is out now and available on Red House Records at gigs and by mail order. Buy it now, coz it's fab!! Cheques for £4 (+ £1 p+p) payable to Lucas:
PO Box 47, Marton, Cleveland, TS7 8YA.

You can join the free mailing list by sending your name, address and E-Mail address to the above address too.

No Data will have a track by track review of Fasten Your Seatbelts in #4. Stay tuned!

Everard's Column

World Cup mania has come and gone by the time you read this and the flags and banners are still fresh in your reluctant memory banks.

But no one's fooling themselves. The Union Jack might as well be the jolly roger for all that it inspires in these xenophobic times; but here's an account of the most recent outbreak of 'musical domination over the palm'.

Flying the Union Jack guitar

The British are a 'chosen and peculiar' people marked out by providence for a special purpose.....at least that is what we are led to believe by our music biz chroniclers, poets and dramatists who invent fictional genealogies for our kings and queens, our film stars, and of course our rock 'N' rollers, tracing their ancestry back to its imagined origins in the mythical sludge of the past. Embodied in that bland phrase "All my people right here right now/You knoworrimean/Yeahyah!" is not simply that neo-monged out drawl regurgitating the early seventies ideal of domestic harmony beloved of our good King Gallagher and his subjects co-existing like members of some great British 20th century family: video-nicking, drug-dealing, fag-smoking, lager-swilling, joy-riding, insider-dealing, coke-snorting, drunk-driving, pill-popping....fire-starting, fly-tipping, tax-dodging royal clan.

It's also a political and theological (alright! We're more popular than God) statement, endorsed and ratified by the will of a Protestant heaven.

More than any figure up till now, Liam represents the legendary figure of Orpheus, the musician/politician who wins awards for exports, meets the Prime Minister and plays and distorted flag...A right Royal millennial propaganda machine...in my slack-a-daisical mythology, Lady Di returns like the lost soul she is, severs Gallaghers testicles and casts them blazing into the sour phosphorescent stench of the North Sea..here's to the birth of the New Neo Golden Age!!

win...win...win...win... **Reality Check**... win...win...win...win...

WHAT ARE YOUR OPINIONS ON RADIOHEAD AS PEOPLE? WHO IS YOUR FAVOURITE MEMBER, AND WHAT DO YOU LIKE AND DISLIKE ABOUT THEM? HOW IN TOUCH WITH REALITY ARE THE BAND AS A WHOLE AND INDIVIDUALLY???

SEND US YOUR PERSONAL OPINIONS AND WE WILL PRINT THE BEST FIVE.

PLUS THE MOST BALANCED AND UNBIASED ARTICLE (IN OUR HUMBLE OPINION) WILL WIN A STRICTLY LIMITED GLOSSY GROUP PRINT.

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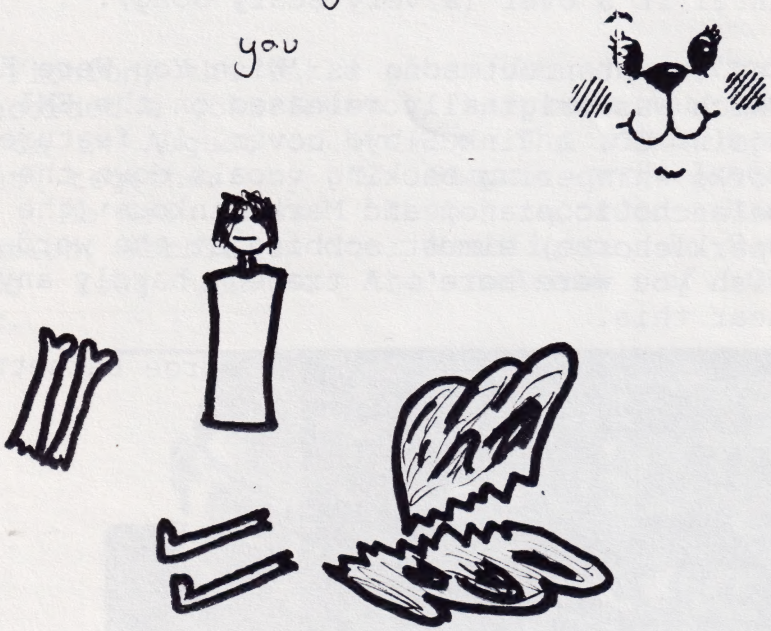
I'm bless and helpless i can't

even recognise

you



Singles Bar

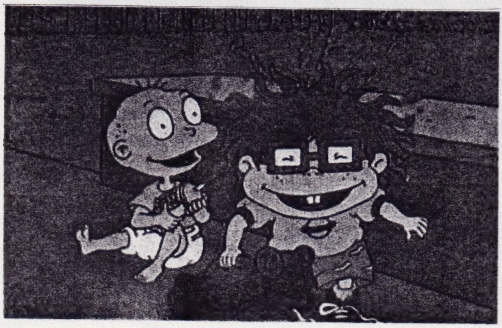
Sparklehorse - Maria's Little Elbows/Painbirds

Unfortunately, due to the extremely stupid new rule of the CIN chart about 4 tracks on CD's, this isn't eligible for chart entry. But would it have gotten far anyway??

Methinks not, because virtually all good songs are ignored in favour of trash like...ooh, lets see. A clue - rearrange these words: 'girls' and 'spice'. This is a shame because this is truly beautiful. All the usual Sparklehorse personality traits are there - weak and surrendering vocal, and lyrics so true you wonder how the person who wrote them got inside your head.

'Maria's Little Elbows' has the single word chorus of 'loneliness' making a bid for the most depressing chorus ever, while the last track 'Haint' makes you want to hide under the bed covers until it's over (a very scary song).

But the standout song is 'Wish You Were Here', which was originally released on the EMI 'Come Again' CD. A Pink Floyd cover, it features Thom Yorke whispering backing vocals down the phone, melancholic piano, and Mark Linkous (the man behind Sparklehorse) almost sobbing at the words 'oh how I wish you were here'. A tragedy hardly anyone will hear this.



George Barnett

Aqeous - F.X. ONF

Aqeous first came to the attention of No Data when they shared a bill with Manifest (co. editors band) on 28th May at The Fountain Battle of the Bands in Seven Sisters, and they borrowed our equipment. My first reaction was Ahh, Tony Slattery in leather and the Grunge Folk Allstars. However, they played a set of storming alternative pop rock conducted with passion and vigour by all members. Afterwards I swapped addresses with their bassist John Sweeny and we agreed to swap demos and details of live dates.

One week later a demo tape of two catchy trailers arrived. Track one - End Of The World. This IS Radiohead. Opening with a riff that is very similar to Planet Telex (though sounds more Pablo Honey era). This song talks optimistically about starting afresh after the end of (something) and talks of "the start of summer again". It just cries out to be played across a sea of sunkissed festival goers in a remote field at the start or end of a memorable summer.

Track two - Same Mistake:

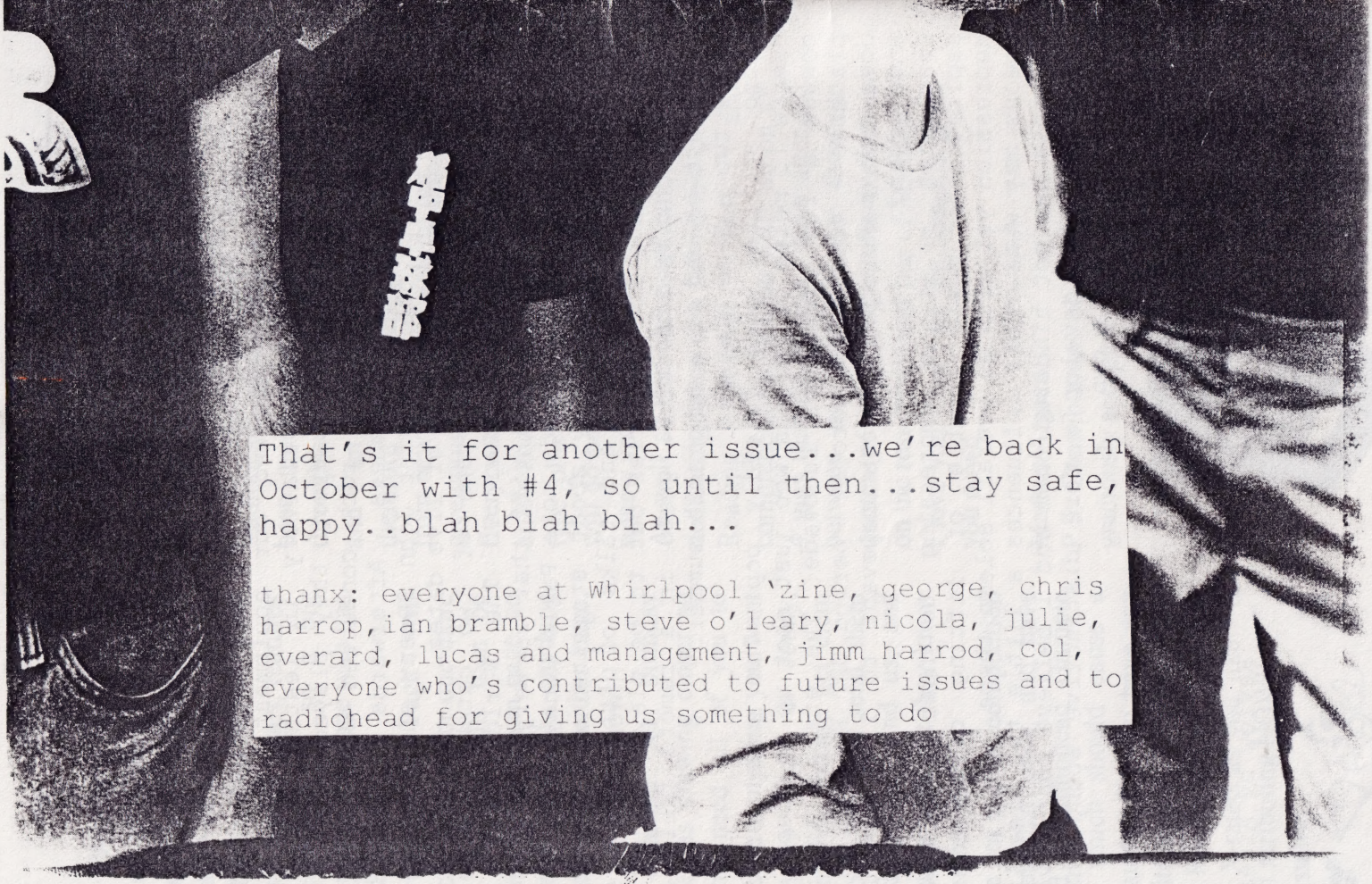
Young spirited pogo friendly pop. The sound of an energetic melee of friends who just shot up on speed or downed a few crates of Lucozade. The era is again, placable - this time 'October' period U2. However this does not make it any less relevant to 1998 musical underground.

Conclusion - it is impressing to hear uplifting, aspirational music capable of lifting despair and depression yet with an overall solemn theme.

Aqeous may wear their influences a little too clearly, yet this has not hindered them and I believe that, over time they will develop a more distinctive sound that they can call their own.

For more information on Aqeous contact John Sweeny, 15 Ellsworth Street, Bethnal Green, London, OAU E2. Tel - 0171 7395432

Review by Aigean



That's it for another issue...we're back in October with #4, so until then...stay safe, happy..blah blah blah...

thanx: everyone at Whirlpool 'zine, george, chris harrop, ian bramble, steve o'leary, nicola, julie, everard, lucas and management, jimm harrod, col, everyone who's contributed to future issues and to radiohead for giving us something to do